SPECIAL EDITION

COMIC BOOK MARKETPLACE

No. 5
Summer 2002

NOW WITH 16 PAGES OF COLOR

$7.95 U.S.
$11.95 Can.

GEMSTONE PUBLISHING

ART © MARVEL CHARACTERS INC.

CONTENTS

Special Edition

NUMBER 5 SUMMER 2002

FEATURES

Incredible Ink-slinger! *(from CBM #24)*
John Romita, Sr., Silver Age Legend, by Andy Lee 6

John Romita, Sr., Versatile Virtuoso! *(from CBM #84)*
Interview conducted by Arnold T. Blumberg 12

The Fabulous...Spider-Mobile! *(from CBM #54)*
Kaaarooooom! by Tony Starks 18

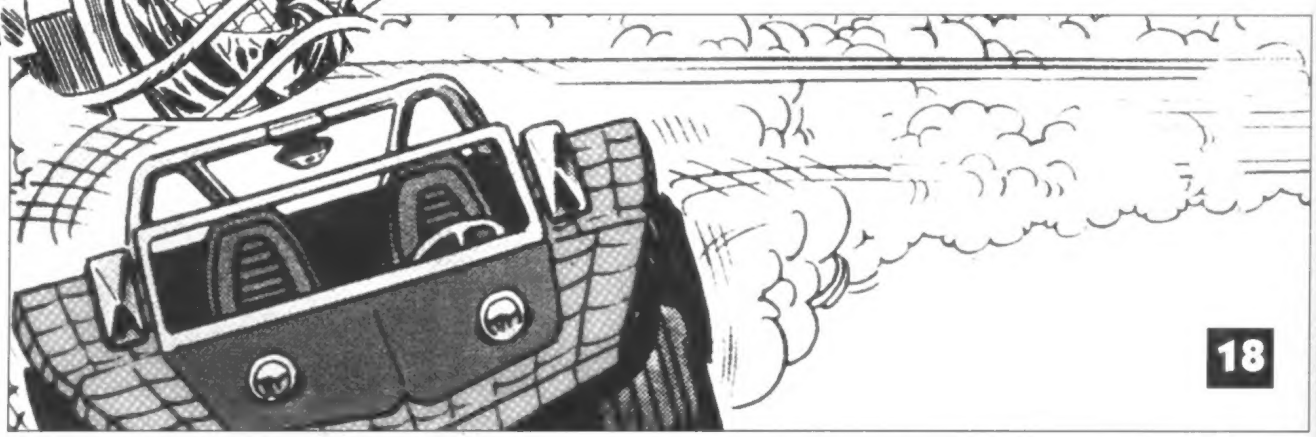
A Marvel-ous Friendship! *(from CBM #61)*
Spider-Man and The Human Torch, by Arnold T. Blumberg 21

Nolan's Notebook *(New!)*
You never know when an icon will pop up, by Michelle Nolan 24

Spider-Man: A Series of Firsts! *(from CBM #84)*
Key Spider-Man #1s 28

Black Costume! *(New!)*
The untold origin of, by J.C. Vaughn 30

Childhood's End! *(from CBM #67)*
Goodbye Gwen Stacy, Hello The Punisher, by Arnold T. Blumberg 33



art © 2002 Marvel Characters

Volume 3 • Special 5
Summer 2002
A Gemstone Publication

DEPARTMENT

Letter From the Editor 4

ABOUT THE COVERS:

Spider-Man ©2002 Marvel Characters, Inc. Cover A - Amazing Spider-Man # 70 by John Romita, Sr. Cover B - Amazing Spider-Man #23 by Steve Ditko. Used by permission. All rights reserved. Special thanks to Bill Rosemann at Marvel Comics!

The AMAZING SPIDER-MAN
STAN LEE
JOHN ROMITA
59
MORNIN', J.J.-- YOU'VE GOT A VISITOR IN YOUR OFFICE.
A VISITOR? HOW'D HE GET IN?
MISS BRANT! YOU KNOW I DON'T SEE ANYONE WITHOUT AN APPOINTMENT!
AND I DON'T MAKE APPOINTMENTS!
I-- COULDN'T QUITE KEEP HIM OUT, SIR.
OH NO! WELL, I'LL GET RID OF--
YOU WERE EXPECTING MUHAMMAD ALI?
YOU!
YOU MISANTHROPIC MASKED MORON! GET DOWN FROM THERE BEFORE I--
A FINE WAY TO TALK TO YOUR FRIENDLY NEIGHBORHOOD SPIDER-MAN!
LOOK, YOU WALL-CRAWLING WEASEL! I'VE GOT A GOOD MIND TO--
I JUST WANNA KNOW ONE THING--
ARE YOU THE CERTIFIABLE CRETIN WHO PROPOSED THAT DR. DOOM ADDRESS THE U.N.?
YOU KNOW IT, WEB-HEAD!
WE NEED PEOPLE LIKE DOOM WHO WON'T
YEAH, WE NEED 'EM LIKE
DOOM WIPED OUT CRIME IN LATVERIA, DIDN'T
SURE! HE CALLED HIS ENEMIES CRIMINALS AND HAD 'EM
JUST WAIT! DOOM'LL CLIP YOUR WINGS FOR GOOD, YOU HIGH-FLYING CREEP!
THAT'S IT, LEAN OUT A LITTLE FURTHER, CHUCKLES --SO TODAY WON'T BE A TOTAL LOSS!
SNIKT!
NEXT WEEK: DR. DOOM
YOU THINK I GOT THESE POWERS AND THIS SUIT AT THE BOTTOM OF A BOX OF CRACKERJACKS? IT HAPPENED RIGHT AFTER I GOT BIT.
YOU'RE STILL MISSING THE POINT.
56
33

The Smoking Gun! *(from CBM #67)*
"Who Killed Gwen Stacy?" by Arnold T. Blumberg **37**

How Spider-Man Traded Villains! *(New!)*
With other Marvel heroes, by Arnold T. Blumberg **43**

Like Father, Like Son! *(from CBM #24)*
The story of the Green Goblin II, by Tony Starks **43**

Amazing Fantasy #16! *(from CBM #44)*
Untold secret origin of Spider-Man, by Will Murray **49**

As the Web Spins! *(from CBM #84)*
The story of the Spider-Man newspaper strip, by Arnold T. Blumberg **56**

No Laughing Matter! *(from CBM #36)*
From the pages of the New York World-Telegram, 1942 ..... **60**

Nolan's Notebook *(from CBM #65)*
The case against crime comics, by Michelle Nolan **75**

PRINTED IN THE UNITED STATES OF AMERICA

Comic Book Marketplace - Gemstone Publishing, Inc. copyright ©2002 Stephen A. Geppi, all rights reserved under international and Pan-American copyright conventions. The information in this publication is protected under U.S. copyright law. Absolutely no part of this publication may be reproduced in any form whatsoever (including mechanically, photographically, and/or electronically), without the prior written consent of the publisher. All articles and columns are the express opinion of the individual contributing artists and authors and do not necessarily reflect the opinions of Gemstone Publishing, Comic Book Marketplace, its staff, or its advertisers. All characters, names, logos, trademarks, and symbols depicted and/or described in articles and other editorial material are owned and copyrighted by their individual companies. Inquiries regarding **advertising** should be addressed to: telephone (**888**) **375-9800**, ext. 249 or ext. 413. Inquiries regarding this **publication** and letters to the editor should be addressed to: Comic Book Marketplace, c/o Gemstone Publishing, Inc. (Missouri), PO Box 469, West Plains, MO 65775-0469, telephone **(417) 256-2224** FAX (417) 256-5555. 12 issue 1st class subscription $60 (residents of Missouri and Maryland add applicable sales tax); $62 (Canada and Mexico, US funds); $110 (United Kingdom and Western Europe, US funds); $120 (Japan and Philippines, US funds). Advertising and subscription rates may change without notice. **Special Number 5, Summer 2002**

art © 2002 Marvel Characters

LETTER FROM THE EDITOR

Aside from the simply staggering financial and critical success, the Sony/Marvel phenomenon that is *Spider-Man* has not only broken records, it's set some very impressive new ones of its own.

The records at press time were as follows*:

First ever to $100 Million on Opening Weekend

Fastest ever to $100 Million – 3 Days

Fastest ever to $200 Million – 9 Days

Fastest ever to $300 Million – 22 Days

Biggest Single Box Office Day - $43,622,264

Second Biggest Box Office Day - $39,406,872

All of this is just a long-winded, statistic-filled way of saying that it's taken the movie-going world just a few short weeks and days to discover something special. Just a few weeks and days, give or take the 40 years that some of us have known this same feeling.

Whether you're a fan of the Stan Lee-Steve Ditko run, or the Stan Lee-John Romita, Sr. classics, the brand new J. Michael Straczynski-John Romita, Jr. epics or anything in between, you know what film fans are just now discovering:

Spider-Man is something special.

You can save all the jokes—he's amazing, spectacular and sensational, too.

But he is something special.

Take a look at all the other great (and not-so-great) super-hero movies:

Superman is not about Clark Kent. Clark Kent is a disguise for Superman.

Batman is about a relentless war on crime driven by a horrible, emotion-scarred origin. As in *Superman*, Bruce Wayne and his fortune are merely a front for Batman.

They're great characters and fun movies. But Clark Kent is only essential to Superman in the hands of the best writers, and some top creators in our field have pretty much stumbled their way around what to do with Bruce Wayne when he's not Batman.

That's never the case with Spider-Man.

Spider-Man has all of those great powers, of course, but the essence of Spider-Man is Peter Parker. Not his astonishing abilities, the boy, then the man. What set Spidey apart—indeed, what set all the early Marvels apart—from the competition was the worldly concerns that plagued him.

The recent pre-movie resurgence of Spider-Man reached me personally in a way I didn't expect. In 20-plus years in and out of the industry, I had become jaded by the politics and the flat-out awful storytelling in most of the Spidey comics in the '90s.

It seemed to many that Marvel's *Ultimate Spider-Man* re-boot, written by my friend Brian Michael Bendis, was simultaneously their only choice and a last-ditch effort.

It worked, of course. Then Straczynski and Romita, Jr. kick-started *Amazing Spider-Man* and to everyone's surprise it worked, too.

That's when it hit me. I don't want to just read it or collect it. And I certainly don't want to ignore it as I had in recent years. I want to like Spider-Man. I want to feel as if I can't wait until the next issue, like when I was a kid. Like these days.

And that's the feeling we hope you'll remember as you revisit our collection of Spidey-themed articles. We've tried to embrace as many unique aspects of Spidey collecting as possible. There's always more to document, but I trust you'll find this *CBM Special* to be a great start. We've also included a selection of other material as well because comics have never been about just one thing.

Thanks!

J.C. Vaughn

Executive Editor

* Source: *Box Office Mojo*

COMIC BOOK MARKETPLACE

STEPHEN A. GEPPI
President and Chief Executive Officer

JOHN K. SNYDER, JR.
Chief Administrative Officer

RUSS COCHRAN
Editor & Publisher
cbm@gemstonepub.com

J.C. VAUGHN
Executive Editor & Associate Publisher
ads@gemstonepub.com

ARNOLD T. BLUMBERG
East Coast Editor
barnold@gemstonepub.com

MICHAEL KRONENBERG
Feature Designer

BILL BAKER
JENNIFER CONTINO
R.C. HARVEY
MICHELLE NOLAN
MIKE WILBUR
Columnists

ED ROCK
Production

PRICING & MARKET REPORTS
ROBERT M. OVERSTREET
Senior Pricing Editor

MICHAEL NAIMAN
Market Reports Editor
mnaiman1@cox.net

MARK HUESMAN
Pricing Coordinator
feedback@gemstonepub.com

ADVERTISING
Toll Free (888) 375-9800
Ext. 249 or Ext. 413
ads@gemstonepub.com

BRENDA BUSICK
Creative Director, Ext. 404
bbrenda@gemstonepub.com

RESEARCH
JOE McGUCKIN
mjoe@diamondgalleries.com

CUSTOMER SERVICE & ADMINISTRATION
Toll Free (800) 322-7978
Or (417) 256-2224
cbm@gemstonepub.com

ANGELA MEYER
Traffic & Operations Manager

JUDY GOODWIN
Customer Service Manager

The Web of Spider-Man

You Never Know When an Icon Will Pop Up

by Michelle Nolan

With the release of the first theatrical Spider-Man movie this spring, one of the few truly original characters in comic book history will reach the public consciousness as never before.

As this is written, the film has not yet appeared, so I'm looking backward, not forward like just about everyone else, to what was literally a throwaway character when Spider-Man was first introduced 40 years ago.

Forty years! Can it really be 40 years ago that Marvel Comics editor Stan Lee and artist Steve Ditko decided to have a little fun with, as the legend goes, a character they thought would never see the light of comic books again.

And I missed it!

Darn! And double-darn! I missed the first appearance of the only costumed hero who ranks with Superman and Batman as a comic character icon. I missed the debut of Superman and Batman, too, but at least I have an excuse—I had not been born yet.

The frustration has lingered with me ever since I missed the first appearance of Spider-Man. I will never know what I might have thought, how I might have felt, had I spotted that, well, amazingly different issue of *Amazing Fantasy* #15 on the stands in the early summer of 1962!

When *CBM*'s esteemed Russ Cochran and Angie Meyer asked me if I wanted to contribute to this Spider-Man special, I said, "Sure!" even though I generally write about comics from the 1940s and '50s. But then the thought struck me: What could I possibly write about Spider-Man that has not been said many times over the past 40 years?

Then it hit me—I could confess how frustrated I have always felt because I missed the first appearance of Spider-Man on the newsstands! And I can't help wondering if any other longtime collectors have the same feelings.

Yes, comic book collectors are anal retentive to say the least. But perhaps you, too, can relate to this little tale of woe, of missing out on the historic day Spider-Man hit the newsstands for the first time.

I began buying comic books in 1956, in plenty of time for my eight-year-old eyes to savor the debut of the Silver Age version of The Flash in *Showcase* #4 (September-October 1956). I fell in love with the four-color medium so deeply that I rarely missed a "new comics day" for at least the next ten years and considerably beyond.

Sometimes I had to go back home and wheedle a little more money, or maybe shake the piggy bank a little harder, or even volunteer to mow the lawn early. (Hey, you've got to really love comic books when you agree to use an old-fashioned hand-mower to cut a large lawn!)

But I'm sure I never—absolutely never, never, never!—missed the debut of an important comic book character for years and years. Or even a semi-important character, from the day the Barry Allen Flash whizzed onto the comic book stage in the summer of 1956, to that puzzling period of the 1961-62 era when the Fantastic Four and the Hulk first appeared.

The Flash. Batwoman. Challengers of the Unknown. Adam Strange. The Hal Jordan Green Lantern. The Fly. The Shield (1959 version). The Silver Age Hawkman and Hawkwoman. The Ray Palmer Atom. Sergeant Rock. Magnus, Robot Fighter. Dr. Solar. The Fantastic Four. The new/old Sub-Mariner. The Incredible Hulk. And so many others.

I eagerly plucked them all off the newsstands, never missing a chance to get in on a little bit of comic book history. But I have a confession to make: I would gladly trade my memories of having spotted (and bought, for one thin silver dime) the then-incredibly obscure *Fantastic Four* #1 on the stands in 1961. Yes, indeed, I would gladly trade those memories for honest-to-goodness recollections of having spotting the even more obscure *Amazing Fantasy* #15 (August 1962) on what was doubtless a pleasant spring day in 1962.

But I missed it! Even worse, I didn't even know I missed it until the appearance of *Amazing Spider-Man* #1 (March 1963) left me with both wonderful and empty feelings.

I love *Amazing Spider-Man* #1. Truly loved it. What a cool character! But what was this little note on the splash page? I remember it as though it were yesterday:

"Note: Spider-Man first appeared as a feature in *Amazing Fantasy* #15 Aug.! So great was your response via letters and postcards, that it was decided to give him his own magazine! A brief summary follows…"

Aaarrrrggghhhh!

How could I have missed *Amazing Fantasy* #15? How, how, how? Equally frustrating, how could I find a copy? In 1963, I was still a year away from my first *Rocket's Blast/Comic Collector*, from my first dealer's pricelists, and the

© 2002 Marvel Characters

knowledge that it was, indeed, possible to buy comic book back issues by title and number.

I spent months and months looking for *Amazing Fantasy* #15. But *Amazing Spider-Man* #1 appeared more than half a year later, and by this time, *Amazing Fantasy* #15 was nowhere to be found! Not that I didn't haunt the comic book piles in the three second-hand bookstores available to me.

It took more than two years to find a copy of *Amazing Fantasy* #15, and by then the Spider-Man legend had been so solidly inculcated into my comic-book consciousness that it didn't bother me. I was glad to find *Amazing Fantasy* #15, of course, although I had no idea it would someday be worth big bucks. (And the copy I found was pretty dog-eared, at that.) To me, it just meant my Spider-Man collection was complete, but I had no idea of how the feeling would grow in frustration as the years passed and Spider-Man became, more and more, a linchpin of comic book history.

Twenty years later, I suspected I might have missed something big. Thirty years later, not long after Todd McFarlane had turned the character inside out, the feeling intensified. Spider-Man was important!

Now, though, the frustration is truly intense.

I can't help thinking about how I felt when the first true Superman movie hit the screens late in 1978—40 years after the character's debut in *Action Comics* #1. Or how I felt when the first big Batman movie appeared in 1989—50 years after his first appearance in *Detective Comics* #27. They had truly arrived.

I know, I know. Details. *Superman and the Mole Men* appeared in 1951, with George Reeves, and *Batman* appeared in 1966, with Adam West. But those were minor-league movie efforts that caused few ripples among the public, even though the television shows starring those two actors made a monumental impact indeed.

But when the 1978 *Superman* and the 1989 *Batman* appeared, it not only set the stage for a series of sequels, but also affirmed just how big those characters were in American pop culture. I have a hunch the new Spider-Man movie may have a similar effect.

Maybe that's why I feel more keenly than ever about missing the first appearance of Spider-Man. That was truly history, even if nobody—including Lee and Ditko—had the slightest idea it would be.

Amazing Adult Fantasy—that was Lee's in-joke name for the title with #7-14—already had been cancelled by the time he decided to dump Spider-Man into the last issue. And there was certainly no guarantee in the spring of 1962 that the Marvel Age of Comics would ever truly begin, the Fantastic Four and Incredible Hulk notwithstanding.

I have no idea what the print run was—*Amazing Fantasy* #15 is valuable but far from scarce now—but maybe its circulation was low for some reason. Or maybe I just had the incredibly bad luck to buy my comics from the three or four newsstands that didn't get *Amazing Fantasy* #15. In those days, that was a very real possibility—it really was necessary to go to more than one newsstand to be sure you could get every issue of the new comics.

After enjoying the unparalleled pleasures of *Amazing Spider-Man* #1, I made sure I never missed another issue until sometime in the mid 1970s, when I pretty much lost interest in the title about the same time Gwen Stacy was killed and the Punisher appeared.

Today, it's difficult to believe that *Amazing Spider-Man* was published bi-monthly for the first four issues, but so they were. It was agonizing to wait two months for those early adventures, so wonderful was this new character.

In my opinion, Superman was a truly original concept, Doc Savage notwithstanding, and Batman truly was, too, though with an origin that owed much to The Phantom, which debuted more than three years before Batman.

Spider-Man, however, was a truly original concept. Had there ever been anyone like him? Had there ever been a teen-aged super hero filled with the angst, confusion and self-doubt that we all feel in our teen years? By the time Spider-Man appeared, I had long felt affection for Supergirl and Superboy, but the largely sentimental, old-fashioned characters they represented were just the stuff of fantasy. But Spider-Man! Now there was a character any teenager could identify with! It remained that way for many years.

My guess is that all of us Baby Boomers figured we would be a lot like Spider-Man if we were ever bitten by a radioactive spider and lived to tell about it. We would still have to put up with overbearing friends and enemies, obnoxious authority figures, doing our homework, worrying about our social life and, yes, washing our costumes!

I loved the first seven issues of *Amazing Spider-Man*, but what really hooked me was #8 (January 1964), with the "Special Tribute to Teen-Agers Issue!" green stripe across the cover just below the logo. As much as I cared about DC, Dell and Archie comics, among others, I had never seen anything like *Amazing Spider-Man* #8 on the comics racks.

© 2002 Marvel Characters

NOLAN'S NOTEBOOK

Well into the 1970s, even though I was not otherwise a huge Marvel Comics fan, I looked forward to every issue of *Amazing Spider-Man*. By that time, I had a hunch this unique character would be a keeper—one for the ages. But I have to admit, it never occurred to me—even after Steve Ditko's memorable 38-issue run of *Amazing Spider-Man* ended and the equally wonderful John Romita began doing the title—that I would one day rank Spider-Man with Superman and Batman as a comic book icon.

Of course, we never really know when any character will become an icon, and there is much food for thought in that. Who could have guessed, when Sherlock Holmes (1887) and Tarzan (1912) were introduced so many years ago, that they would become immortal? And who could have said the same thing about Superman, Batman and Spider-Man? *Star Trek*? *Star Wars*? Who knew?

For that matter, every comic book fan and even most members of the public know who Captain America is—now. But in the 1950s and early 1960s—notwithstanding a handful of Captain America stories that appeared in 1953-54—an entire generation of youngsters grew up without a clue as to who Captain America was. If Stan Lee had not revived Captain America at Marvel, he would be no better known today than Captain Battle, an early contemporary.

The same holds true of Doc Savage. My guess is that if Bantam had not begun issuing the paperback reprints in 1964—15 years after Doc's last pulp adventure—he would be totally forgotten today except by a few pulp collectors.

I can't help but wonder, though, if there are any icons in the making today. Or are long-running pop-culture icons primarily a 20th Century phenomenon? I also wonder whether the younger generation will, as older readers, even carry on a love of the likes of Sherlock Holmes and Tarzan, which are still immensely popular in some quarters. I would bet that if you asked the average eight year old—or maybe even the average teen-ager—who Sherlock Holmes and Tarzan are, the kids would not know. Try it—you might be shocked!

At any rate, the kids will all know who Spider-Man is now, if they don't already. And so do I—but only 39 years after he first appeared.

• Our incredible selection is updated daily
• Searchable database with shopping cart
• Secure credit card service and PayPal
• Managed by Ron Pussell, senior Price Guide consultant since 1980
• Always buying!
(775) 831-4848

Your collectibles are priceless treasures that can't be replaced.
Treat them that way.

As the long-standing leader in high-quality archival supplies, we at E. Gerber Products offer serious protection for the serious collector by creating the finest preservation and storage supply products on the market – affordable archival supplies that enable you to keep your collectibles pristine and resistant to the ravages of time.

We stock a full line of products to protect your collection. Our Archives and Mylites 2 bags are the finest in the industry, built to last and designed from concept to manufacturing with one goal in mind: preserve your collectibles from the ravages of time and the environment.

ARCHIVES
Formerly "Snugs™"
• Made from 4 mil thick Mylar D®.
• Dimensions are width x height plus two 7/8" flaps.

Price per: Item#	Size	Description	50	200	1000
550R	5 x 5 1/2	Compact Disc	$12.50	$42.00	$180.00
625R	6 1/4 x 8 5/8	Reader's Digest & Paperbacks	$19.00	$62.00	$270.00
700R	7 x 10 1/2	Current Comics- 1990's	$19.25	$63.00	$276.00
725R	7 1/4 x 10 1/2	Standard Comics - 1970's-90's	$19.50	$64.00	$282.00
775R	7 3/4 x 10 1/2	Silver/Golden Comics - 1950's-70's	$20.00	$66.00	$288.00
800R	8 X 11	Golden Age Comics - 1940's-50's	$21.25	$70.00	$306.00
825R	8 1/4 x 11	Super Golden Age Comics	$22.25	$73.00	$318.00
875R	8 3/4 x 11	Large Comics, Mag. & Letter	$24.25	$78.00	$348.00
900R	9 x 12	Standard Magazines	$29.50	$97.00	$420.00
914R	9 x 14 1/2	Legal Size	$35.50	$116.00	$504.00
950R	9 1/2 x 12 1/4	Sheet Music, Large Magazines	$31.25	$106.00	$468.00
		Add Shipping & Handling*	$2.00	$7.00	$22.00

Mylites2
• Made from 2 mil thick Mylar D®.
• Dimensions are width x height plus flap.
• Flap can be folded over, tucked in, or taped closed.
• The 2 mil sleeves are twice the thickness and 4 times the protection of 1 mil thick bags.

Price per: Item#	Size	Description	50	200	1000
525M2	5 1/4 x 7 1/4	Photograph, Negatives	$9.50	$31.00	$130.00
625M2	6 1/4 x 10 1/2	Reader's Digest & Paperbacks	$10.50	$35.00	$150.00
700M2	7 x 10 3/4	Current Comics- 1990's	$10.75	$36.00	$155.00
725M2	7 1/4 x 10 3/4	Standard Comics - 1970's-90's	$11.00	$37.00	$160.00
775M2	7 3/4 x 10 3/4	Silver/Gold Comics - 1950's-70's	$11.50	$38.00	$165.00
800M2	8 x 10 3/4	Golden Age Comics - 1940's-50's	$12.00	$39.00	$175.00
825M2	8 1/4 x 10 3/4	Super Golden Age Comics	$12.50	$42.00	$180.00
875M2	8 3/4 x 10 3/4	Large Comics, Mag. & Letter	$12.75	$43.00	$185.00
900M2	9 x 12	Standard Magazines	$16.25	$53.00	$225.00
		Add Shipping & Handling*	$1.00	$4.00	$11.00

For a complete list of our affordable archival products, please call us toll-free at
1-800-79-MYLAR
from 8:00 a.m. to 6:00 p.m. Eastern Standard Time,or mail your request to:
E. Gerber Products, LLC.
1720 Belmont Avenue, Suite C
Baltimore, MD 21244
Fax: 1-410-944-9363
e-mail: archival@egerber.com

The Best Protection at the Best Price
Satisfaction Guaranteed
All E. Gerber archival supply products carry our assurance of the highest quality standards in both material and manufacturing.
Visit us on the Web at www.egerber.com!

© 2001 Diamond Comic Distributors, Inc. E. Gerber Products, Inc. is a registered trademark of Diamond Comic Distributors, Inc. All rights reserved.

Top of the Line Preservation And Storage Supplies
E. Gerber
PRODUCTS LLC
...At The Lowest Prices

The Untold Origin Of Spidey's BLACK COSTUME

by J.C. Vaughn

When *Amazing Spider-Man* #252 hit the stands, readers quickly recognized the cover as a different take on *Amazing Fantasy* #15—but Spidey's costume was jet black, swinging straight out of Marvel's successful *Secret Wars* limited series. The reactions ranged from grumbles to accolades and from boosted sales to hate letters. Would they leave Spidey in the new costume or was it just a short-term gimmick? And how did they even think up such a change in the first place?

"A year or so before *Secret Wars*, a fan sent in a story submission in which Reed Richards made Spider-Man a new costume, all black, very high tech. The story wasn't very good, but I loved the idea of the black costume, which makes sense for a guy who prowls around rooftops at night. Remember, Spider-Man's original outfit was a performer's costume," said Jim Shooter, Marvel's former Editor-in-Chief. "I called the fan up and offered him $500 for the idea. I didn't have to do that. We could have changed Spider-Man's suit any way we wanted, including making it black, without compensation to that guy, but I thought it was the fair and honorable thing to do. He seemed thrilled."

The question then became when and how to make the switch.

"When I was developing *Secret Wars*, and came up with the idea that the entire series should take place 'between' the December and January issues of all the Marvel titles, i.e., the characters would all vanish at the end of their December issues and return at the beginning of their January issues, I reasoned that they ought to come back a little different than they left," Shooter said. "Some of the ideas for the other character's differences were mine, some came from the writers of the various books. John Byrne, for instance, asked if I could arrange for the Thing to be left behind on Battleworld. Sure. I remembered the black Spider-Man costume, and decided that was a good difference for him. I expected that we'd feature the black costume in *Spider-Man* for at least six months or so, and I also thought that it would be cool if he had two costumes. Why not? Maybe we'd keep it around forever."

Not everyone thought it was a great idea, of course. Far from the convulsions of certain fans, Shooter said Marvel's staff just plain didn't care.

"I told Marvel's PR people that we were changing Spider-Man's costume, at least for a while, and asked if they'd do a press release. Nope. They thought no one would care. When *Secret Wars* #8 hit the stands, then someone at the New York *Daily News* saw it and ran a full-page article about it. It got picked up by the wires, and before you know it, we were flooded with interview requests, and our PR people were scrambling to catch up," he said.

The licensing department had an entirely different reaction.

"The licensing people at Marvel went berserk. They were outraged. How dare I change the costume of their franchise character without even warning them?" he said. "They were sure I'd destroyed Spider-Man, that the licensees would be up in arms, etc. I pointed out that the first appearance of the black suit was in *Secret Wars*, a series that I was command-

© 2002 Marvel Characters

ed to do because of the license they'd sold to Mattel toys for Marvel Super Heroes action figures, and that all plots, promo copy and designs—including those for the black costume—had presumably been vetted by them on their way to Mattel for approval. Of course, they'd never even glanced at the stuff. In a way, that was a compliment, because they trusted me."

As things happened, of course, the licensees were far from upset.

"It turned out that the black costume was a boon to the licensing people. They were suddenly able to sell licenses for two Spider-Man images, many to the existing licensees, who wanted to capitalize on the immense popularity of *Secret Wars*, the media exposure we'd gotten and the push Mattel was putting behind its toy line."

Shooter said Marvel even had a black costume made. Actors wore it for Spider-Man personal appearances, and the black suit revived the character appearance program, which had been faltering, generating significant revenues.

"We also had black suit business cards printed up for everyone," he added.

He suggested his pleasure at the success of the idea was tempered by the direction it took once it was handed off to other creators. It eventually took on a life of its own and became the villain Venom when merged with *Daily Globe* reporter Eddie Brock.

"I deliberately made the origin of the black costume mysterious. It came from a different machine than the new costumes created for the other heroes. I let the writers and editor of *Spider-Man* figure out what to do with it. (Jim Owlsley was the editor and David Michelinie the lead *S-M* writer, I think.) I didn't like what they came up with. In fact, I thought their ideas sucked," he said. "What they came up with—it's alive!—and where they went with it, making it into a villain, I thought was the most obvious, hackneyed crap. But, I let them do it, with many admonishments to try to do something interesting with it. You can't write the stuff for them. Despite my reputation as a 'Big Meanie,' the fact is that I left the creators to their devices and stayed out of their way as much as possible. Only if I thought something was lame beyond any excuse or damaging to the characters did I say no. However, they actually did do some interesting things with the suit and what it became. In fact, I think Michelinie did great."

For the most, Shooter said readers loved the black suit.

"As I said, even the licensees thought it gave the character a terrific boost. It was a tremendous success."

Shooter said he did have one lament regarding the development of Spidey's black costume:

"My only regret is that the fan whose idea I bought should have gotten more money. If I were running Marvel, I'd track him down and give him a small part of the royalties due for all of the licensing and merchandising success the properties that grew from his creation earned. Even a small part of that would be a lot of money. At the time I bought the idea, as I said, I thought I was paying him fairly, and above and beyond the call of duty. I had no idea."

© 2002 Marvel Characters

Ditko said it

Jim Brocius wondered in *CBM* #64 where Steve Ditko said in print that he created Spider-Man's costume. Answer: In his eye-opening and little publicized article, "Jack Kirby's Spider-Man: An Insider's View" (*Robin Snyder's History of Comics #5*, May 1990). In it, Ditko recounts how he "inherited" the unfinished Kirby Spider-Man strip and the changes he made. It's a fascinating account, all the more so because Ditko sketches his conception of Spider-Man's costume, alongside his recollection of the Kirby version. It looks like a cross between Captain America and Ant-Man!

Unfortunately, the issue is long out of print, but subs to the renamed *The Comics* are still available; $24 brings you twelve great issues, from Robin Snyder, 2284 Yew St. #B6, Bellingham WA 98226-8899. Recommended.

No sooner had *CBM* published my article "Roots of the Superman" (*CBM* #63) talking about appearances of the term "superhero" that predated Superman, than Les Daniels' wonderful book *Superman* saw print. Therein is printed a 1936 Joe Shuster sketch I had never before seen; showing various cameo images of the yet-published Man of Steel, it was riddled with prophetic lines like "The Super-Strip of Them All" and the one I wish I had known about when I penned my piece: "The Greatest Super-Hero of All Time!" I guess the word was in the air at that time.

The *CBM* Superman issue also reminded me of a rare collector's item I spotted at a convention years ago: A syndicate placard for the then-new Superman strip. It showed an early Shuster Superman pose. The fascinating thing was this: the character was so new, the syndicate colorists had no idea he had an official color scheme. So they showed him bare-legged and bare-chested (the sketchy S was barely visible, and looked like a fading chest tattoo) while he wore brown trunks and a green cape. I think the gladiator boots were brown, too!

Will Murray, Massachusetts

What an Incredible Sale!

by Richard M. Brown

Richard Brown on left, Spider-Man #1 in middle, Jason Ewert on right.

What with the Spider-Man movie coming out, it seemed a good time to sell my *Spider-Man* #1. It was a copy which appeared virtually flawless.

I sold it for $37,500.

I paid Marty Hay of Arizona $750 for it over 20 years ago! Marty sent it to me in plexi-glass (I can't keep a *T.V. Guide* from two weeks ago looking this good!). My old pal, Jason Ewert, was representing a millionaire who buys high-grade Marvels and made the purchase for him.

I hope this boosts our hobby. I've still got a nice *Amazing Fantasy* #15, but non-collectors fail to realize the *AF* #15 is Spidey's first appearance.

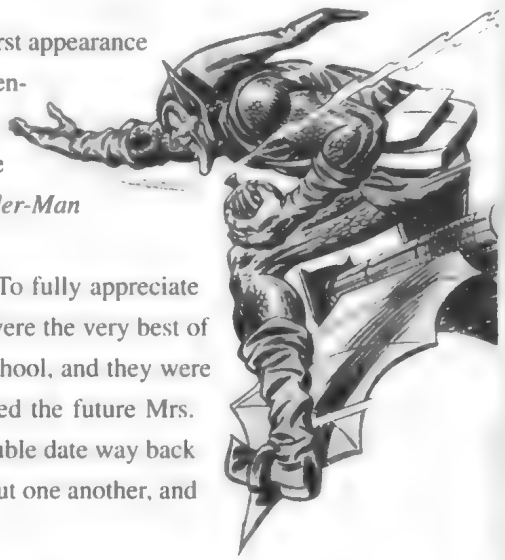
I'm an old DC fan, but for $37,500, just this once, make mine Marvel!

LIKE FATHER LIKE SON

The Story of the Green Goblin II

by Tony Starks

Batman and the Joker…Captain Marvel and Savana…Superman and Lex Luthor…Fantastic Four and Dr. Doom. Some villains are a part of their heroes' lives, bound together at some fundamental level—often more alike than either would care to admit. So it is with Spider-Man and the Green Goblin. Yet the Goblin is among the more complex of these comic book antagonists, both in terms of his fascinating history and his turbulent evolution. A look at Marvel's verdant villain provides an important piece of the ongoing webslinger mythos and is an essential chapter of study in any "Spider-Man 101" class.



As any Spider-Man collector will tell you, the original Green Goblin made his first appearance in *Amazing Spider-Man* #14 (July 1964) and quickly became a fan favorite. The identity of the Goblin remained a mystery until the first Romita issue, *Amazing Spider-Man* #39 (August 1966). In that classic, GG's identity was revealed to be Norman Osborn, the father of one of Peter's classmates. Then in *Amazing Spider-Man* #122 the first Green Goblin dies.

But the focus here is the second Green Goblin, Harry Osborn, Norman's son. To fully appreciate the second Green Goblin, one has to realize that Harry Osborn and Peter Parker were the very best of friends. Peter moved into Harry's apartment shortly after graduating from high school, and they were roommates for years. While Peter was involved with Gwen Stacy, Harry O. dated the future Mrs. Parker…Mary Jane Watson. (In fact the four of them all went out on their first double date way back in *Amazing Spider-Man* #47 (April 1967).) These four people genuinely cared about one another, and their relationship makes the plot all that much more interesting.

The following list of issues are "milestones" of a sort in the saga of Green Goblin II. And don't forget—there'll be a pop quiz at the end of the period, so don't forget to take notes!

Amazing Spider-Man #121 (June 1973)

Lives are forever changed because of Harry's use of LSD (his drug abuse problems started back in *ASM* #96-#98). It causes Harry to have a complete mental breakdown. His son's mental illness triggers Norman Osborn's own psychosis, and the Green Goblin resurfaces. Green Goblin kidnaps Gwen Stacy, and in a despicable act of evil that has repercussions to the Spidey mythos to this day, murders her.

Amazing Spider-Man #122 (July 1973)

Peter vows to avenge Gwen's death. This vengeance requires that he leave a hallucinating Harry alone. "If you leave, how can I be sure you were ever here?" Harry pleads.

© 2002 Marvel Characters

But leave Peter does—tracking down the Goblin and planning to kill him. Even though Peter is ultimately unable to commit murder, the Goblin ends up dying anyway, a victim of his own treachery when his spiked jet glider misses its intended target and spears its master instead.

CBM TRIVIA QUESTION: How many different people have been the Green Goblin?

If you chose three, count yourself a real Spidey fan. That's right...three different Green Goblins!

Amazing Spider-Man #126 (November 1973)
Norman Osborn's death triggered an immediate change in his son. Harry became reclusive and suspicious, especially towards Peter. Then in issue 126 Harry, for the first time, refers to himself as the Green Goblin and is shown holding his father's costume.

Amazing Spider-Man #127 (December 1973)
The framework of Harry's madness begins to emerge. He blames Spider-Man for his father's death, believing Spidey to be jealous of both his father and himself. He struggles with accepting his father's responsibility for Gwen Stacy's death.

Amazing Spider-Man #134 (July 1974)
Harry learns Peter's secret identity. Then in *Amazing Spider-Man* #135 (August 1974) Harry goes to one of his father's secret hideouts. "This is where he killed my father," Harry says, "What I need...I'll find here."

Amazing Spider-Man #136 (September 1974)
Harry rigs their apartment with a bomb, but Peter's "spider sense" warns him in time to save himself and Mary Jane.

Suspicious, Spider-Man returns to the Goblin's old hideout and finds Harry in full Green Goblin regalia. In their first battle, Harry gains the upper hand, thanks to the drug-laced exhaust fumes of his jefflier. But fate grants Spidey a reprieve when the Goblin's blasters run out of power.

Amazing Spider-Man #137 (October 1974)
The battle continues—and Spidey eventually overcomes the Goblin, after first saving Aunt May from a bomb Harry planted. When the police arrive, Harry reveals that Peter Parker is secretly Spider-Man. But no one believes him because of his claim that he's the Green Goblin. They dismiss it as the ranting of a lunatic.

Amazing Spider-Man #151 (December 1975)
Harry does not reappear until this issue. Released from whatever institution he was in, he seems to have been cured of being the Green Goblin. He also no longer remembers that Peter is Spider-Man.

Amazing Spider-Man #157 (June 1976)
Liz Allen takes an interest in Harry Osborn after he tries to protect her from a villain named Mirage. Romance blooms quickly, and Harry and Liz announce their engagement in *Amazing Spider-Man* #166 (March 1977).

Amazing Spider-Man #167 (April 1977)
This issue introduces Harry's psycho-analyst, Dr. Barton Hamilton—who became Green Goblin III in *Amazing Spider-Man* #175 (December 1977). I've given away the surprise ending because readers do not learn that Hamilton had stolen the legacy of the Goblin from Harry until issue 179. In fact, writer Len Wein gave readers every reason to believe that Dr. Hamilton was the Goblin's captive since Harry attacks his therapist during a counseling session in this issue.

Amazing Spider-Man #180 (May 1978)
Harry works free of his bonds and dons a Green Goblin outfit in order to "stop the terrible menace I've unleashed." Meanwhile, Spidey has succeeded in unmasking Goblin III and discovers it's not Harry! The good Dr. explains how he learned the Goblin's secrets while he had Harry under hypnosis. "I began to experiment with the Goblin's equipment," Hamilton states, "and felt a sense of POWER such as I had never known before." When Harry shows up, it's Goblin VS Goblin. Eventually, the third Green Goblin dies in a fashion similar to the first; a victim of his own treachery when an explosion, meant for the others, kills himself instead. And Harry disavows ever becoming the Goblin again, stating it "makes me sick to my stomach!"

© 2002 Marvel Characters

Amazing Spider-Man #312 (February 1988)

For a long time it looked as though Harry was indeed free of his father's legacy. Harry and Liz Allen married and soon after had a child, Norman. Business was good for Osborn Chemicals. And there was a new goblin in town (the Hobgoblin), introduced in *Amazing Spider-Man* #238 (March 1983). Marvel Comics seemed content to allow the Green Goblin to languish in comic book limbo.

But in *ASM* #312 Harry dons the Green Goblin costume to protect his family from the Hobgoblin, who comes seeking Norman Osborn's strength enhancing formula.

Goblin As Hero?

A few years after *ASM* #312, in *Web of Spider-Man* #66 and #67 (Summer 1990) Harry, craving excitement and desiring to remove the tarnish from his father's name, tries to become a super-hero. Spider-Man convinces Harry that he lacks the raw power necessary and that it's too dangerous an occupation for a family man. (Now there's an interesting thought, coming from a married man.)

It's too bad the super-hero angle was never explored; a heroic Green Goblin might have proved interesting, at least temporarily. It is also possible Harry's fragile grip on sanity might have been strengthened if he had found a way to, in his own words, "remove the tarnish" from his father's name. And by proving to Harry that he lacked the raw power to be a super-hero, Peter may have actually encouraged Harry to take the strength enhancing formula in *Spectacular Spider-Man* #189 (June 1992) that eventually caused his death.

Spectacular Spider-Man #200 (May 1993) paints the final chapter in the tragic life of Harry Osborn. This is a powerful tale, filled with poignant moments. There's Harry's vow to Mary Jane, made at the spot where the original Green Goblin murdered Gwen Stacy, "that no matter what happens between the Green Goblin and Spider-Man...I want you to know that you're SAFE. I love you, Mary Jane." Then there is little Normie, tearing up his Spider-Man doll. And finally, there's Harry himself, at war with his inner demons, terrified and terrifying at the same time. In the ends, he rescues first Mary Jane and Normie, then Spider-Man from an exploding building. "Why, Harry?" Peter asks, "Why'd you come BACK for me?" "Hey...what ELSE could I do?" responds Harry, "You're my BEST FRIEND." Harry then goes into convulsions and dies, a victim of the experimental strength enhancing formula.

Few Spider-Man fans really believe the Green Goblin is gone for good. Harry could find a way back, or it could be someone else. Personally, I'm betting on Harry, and I'm betting it's soon.

Tony Starks has emerged as the national spokesman for Bronze Age comics, and was a contributor to the original Comic Book Marketplace. His life-long love of comics began at the age of nine (1963) with Space Mouse #4 and Superman Annual #7. His "Comics In A Flash" column has been regularly published since early 1993 and has been a fan favorite since the first installment.

TAKE THE TEST

Green Goblin Pop Quiz!

1. In which issue does the original Green Goblin make his first appearance?
2. In which issue does the original Green Goblin die?
3. In which issue is the identity of the original Green Goblin revealed to be Norman Osborn, the father of one of Peter's classmates?
4. In which issue does Harry Osborn first refer to himself as Green Goblin?
5. In which issue does Harry Osborn learn Spider-Man's secret identity?
6. In which issue does Green Goblin II first appear?
7. In which issue(s) does Dr. Hamilton become Green Goblin III?
8. Green Goblin VS Hobgoblin?
9. In which issue does Green Goblin II take on the role of superhero?
10. In which issue does Green Goblin II take a strength enhancing formula?
11. In which issue does Green Goblin II die?

ANSWERS
1. ASM #14 2. ASM #122 3. ASM #39 4. ASM #126 5. ASM #134 6. ASM #136 7. ASM #175-180 8. ASM #312 9. Web of Spider-Man #66 & #67 10. Spectacular Spider-Man #189 11. Spectacular Spider-Man #200

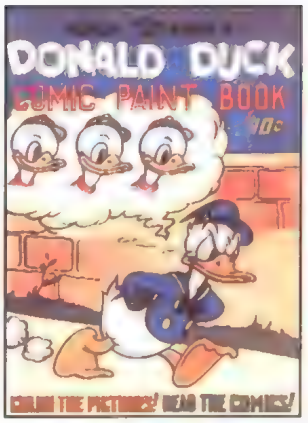
© 2002 Marvel Characters

942-9

JESSE JAMES #9
(1952, Avon Periodicals)
Place in Vol. 1, pg 377.
Scarcity rating: "5"
CONTRIBUTED BY MATT NELSON, JIM VADEBONCOUER

956-4

JING-PALS #4
(Aug 1948, Victory Publ. Co.)
Place in Vol. 1, pg 379.
Scarcity rating: "7"
CONTRIBUTED BY MIKE BROWNING

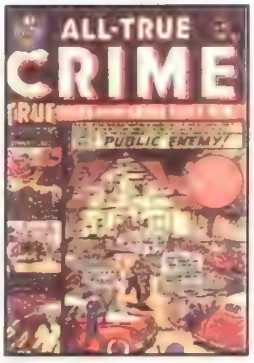


1070-20

LARGE FEATURE COMICS #20
(Donald Duck) (1941, Dell Publ. Co.)
Place in Vol. 2, pg 425.
Scarcity rating: "7"
CONTRIBUTED BY MATT NELSON, RICHARD OLSON

1015-3 (1)

KATY KEENE #3
(7-30-56, Radio Comics)
Place in Vol. 2, pg 411.
Scarcity rating: "6"
CONTRIBUTED BY DAVID BRILLON



1392-46

ALL-TRUE CRIME #46
(Sep 1951, Marvel Comics)
Place in Vol. 2, pg 514.
Scarcity rating: "4"
CONTRIBUTED BY MICHAEL VASSALLO

1255-4

MICKEY MOUSE MAGAZINE #4
(Dec 1935, Western Publ. Co.)
Place in Vol. 2, pg 474.
Scarcity rating: "8"
CONTRIBUTED BY MATT NELSON

1731-19

SPACE ADVENTURES #19
(Nov 1955, Charlton Comics)
Place in Vol. 2, pg 611.
Scarcity rating: "6"
CONTRIBUTED BY DON ROSA

SUPER-MYSTERY COMICS #31
(Vol. 6 #1, Aug 1945, Periodical House)
Place in Vol. 2, pg 664.
Scarcity rating: "8"
CONTRIBUTED BY KEN BARNES

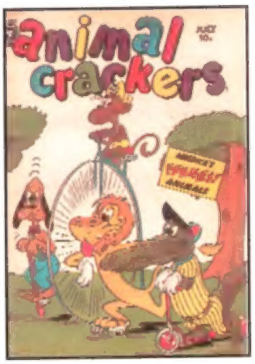
1852-31 (6/1)

© 2002 Marvel Characters

GERBER PHOTO-JOURNAL GUIDE
White Space Stickers (SET #8)
COMIC BOOK
MARKETPLACE

44-125

ALL AMERICAN WESTERN
#125 (Apr-May 1952, DC
Comics) Place in Vol. 1, pg 47.
Scarcity rating: "5"
CONTRIBUTED BY DON ROSA,
JIM VADEBONCOUER

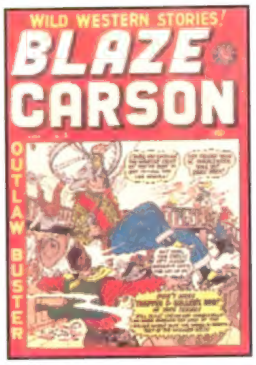


99-1

ANIMAL CRACKERS #1
(July 1950, Green Publ. Co.)
Place in Vol. 1, pg 68.
Scarcity rating: "8"
CONTRIBUTED BY GEORGE HORNER

136-18

AUTHENTIC POLICE CASES #18
(Apr 1951, St. John Publishing Co.)
Place in Vol. 1, pg 80.
Scarcity rating: "8"
CONTRIBUTED BY JOHN YON, TYLER POKRASS



228-5

BLAZE CARSON #5
(June 1949, Marvel Comics)
Place in Vol. 1, pg 110.
Scarcity rating: "5"
CONTRIBUTED BY RICK HOLLEY,
DON ROSA, JIM VADEBONCOUER

408-12

COMEDY COMICS #12
(Dec 1942, Timely)
Place in Vol. 1, pg 171.
Scarcity rating: "7"
CONTRIBUTED BY JIM VADEBONCOUER

355-1(nn)

THE CHALLENGER #1
(1946, Interfaith Publications)
Place in Vol. 1, pg 153.
Scarcity rating: "7"
CONTRIBUTED BY DAVID W. CUSHMAN

555-2

DONALD & MICKEY MERRY CHRISTMAS #2
(1943, Firestone Co.)
Place in Vol. 1, pg 234.
Scarcity rating: "6"
CONTRIBUTED BY MATT NELSON, DON ROSA

FIGHT AGAINST CRIME #7
(May 1952, Story Comics)
Place in Vol. 1, pg 266.
Scarcity rating: "6"
CONTRIBUTED BY HAROLD FORMAN,
ROBERT LETSCH, ISRAEL NISSENBAUM

651-7

JR, JR

Often in the pages of *Comic Book Marketplace*—and this CBM Special is no exception—we have with good reason lauded the work of John Romita, Sr. For a few pages here, though, we'd like to turn our attention to the work of his son, John Romita, Jr.

To many *CBM* readers, particularly fans of his father's work, he might still seem like the new kid on the block. Only he's been working in the business for 25 years now.

He first established a fan following with his work on *Iron Man* (though today he refers to that work as looking more like his inker Bob Layton's work than his own), followed by a run on *Amazing Spider-Man*. He followed Paul Smith on *X-Men* and was again frustrated because his work was expected to look like someone else's.

His next regular assignment was *Daredevil*, which lead to him working with former *Daredevil* writer-artist Frank Miller. They ended up working together, along with inker Al Williamson, on the mini-series *Daredevil: Man Without Fear*.

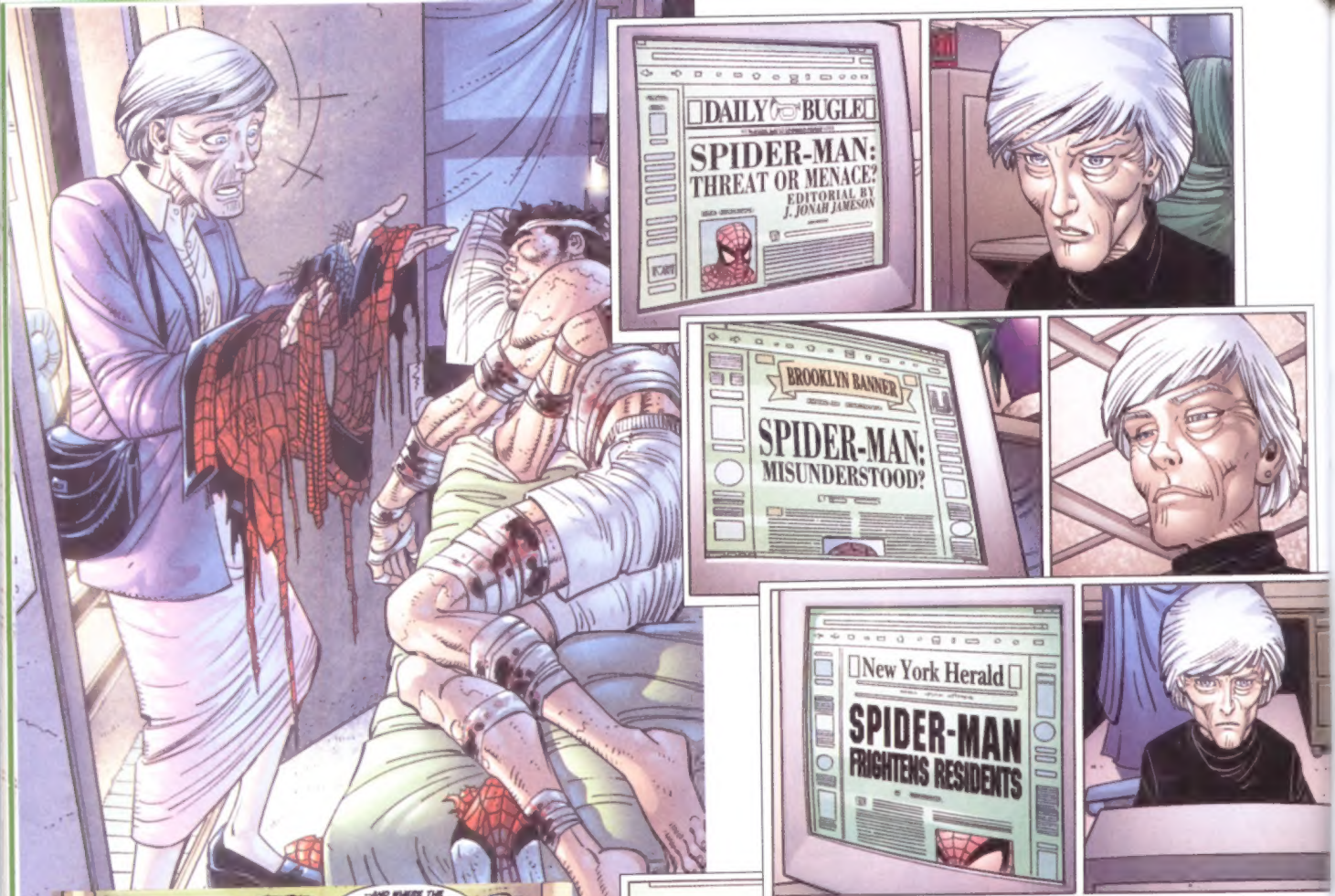
Following that was a return engagement on *Iron Man*, a number of Punisher issues and other assignments. He's currently garnering praise for his continuing work on *Amazing Spider-Man*, a title now booming in sales since Romita, Jr. combined his talents with writer J. Michael Straczynski, creator of the TV shows *Babylon 5* and *Jeremiah*.

We're pleased to offer a look at just a small sampling of his work.

ALL RIGHT! GET THAT CRANE OVER HERE. WE GOT SIX HOURS TO TEAR THIS PLACE TO --
RROOCCO DEMOLITION
RRRRUUMMMBLE
TINK TINK TINK
OKAY, LUNCH!

UNDERSTANDABLE. I WOULD, TOO, EVEN IF IT IS A WASTE OF A NICE NIGHT AND YOUR TALENT.
PETER.
FOR A MOMENT, I'M TOO STUNNED TO TALK. IT ISN'T JUST THAT HE SNUCK UP BEHIND ME. AND WITH MY SPIDER-SENSE THAT'S NOT POSSIBLE.
IT ISN'T EVEN THAT HE CALLED ME PETER, WHICH MEANS HE KNOWS WHO I AM AND THIS COULD SCREW UP MY ENTIRE LIFE.
IT'S THAT HE'S STICKING TO THE WALL SAME AS ME.
I KNOW WHAT YOU'RE THINKING.
WELL, METAPHORICALLY, AHHHH.
AM I A FRIEND, OR AN ENEMY?
HEY!
COLOR GALLERY
DID YOU PERFORM AN AUTOPSY ON THE SPIDER?
NO. IT GOT PRETTY MUCH SMASHED.
HAD YOU EVER SEEN THE SPIDER BEFORE?
NO. NOW, LOOK...
THERE ARE THREE STEPS IN KNOWLEDGE. THERE'S WHAT WE THINK, WHAT WE KNOW AND WHAT WE CAN PROVE.
YOU THINK YOU GOT YOUR POWERS FROM A RADIOACTIVE SPIDER BITE, AND YOU MAY BELIEVE YOU KNOW IT TO BE TRUE. BUT CAN YOU PROVE IT?
I...
THE QUESTION HITS ME LIKE A PUNCH IN THE STOMACH. ALL THESE YEARS, AND I HAD NEVER CONSIDERED THAT POSSIBILITY. I'D NEVER EVEN THOUGHT ABOUT IT. I'D JUST ASSUMED. I...
...I DON'T KNOW.
YOU THINK I GOT THESE POWERS AND THIS SUIT AT THE BOTTOM OF A BOX OF CRACKERJACKS? IT HAPPENED RIGHT AFTER I GOT BIT.
YOU'RE STILL MISSING THE POINT.
THIS IS THE POINT. THIS IS THE FIVE MILLION DOLLAR QUESTION. I'M ABOUT TO YANK YOUR CHAIN LIKE NOBODY ELSE EVER HAS BEFORE, AND NOBODY EVER WILL AGAIN. SO LISTEN CAREFULLY.
DID THE RADIATION ENABLE THE SPIDER TO GIVE YOU THESE POWERS?
OR WAS THE SPIDER TRYING TO GIVE YOU THOSE POWERS BEFORE THE RADIATION KILLED IT?
WHICH CAME FIRST? THE RADIATION? OR THE POWER? THE CHICKEN OR THE EGG OR THE POWER?

© 2002 Marvel Characters



"AND WHERE THE HELL DID YOU PEOPLE GET YOUR JOURNALISM DEGREES, FROM THE BACK OF A CEREAL BOX? I HAVEN'T SEEN THIS KIND OF SLOPPY REPORTING SINCE HIGH SCHOOL, FOR CRYING OUT LOUD --"
DING

I WANT THIS COPY ERRATTUM IN TWENTY MINUTES OR THERE'S GONNA BE HELL TO PAY --
HELLO, JONAH.
SO DON'T TRY TO --
OH. HELLO, PAN. WAITING FOR YOU --
I JUST CAME IN FOR A SHAVE AND A HAIRCUT, FUNNY THING, I THINK I SAW YOUR SCHLUMPZ A FEW MINUTES AGO... HE GOT OFF ON THE THIRD FLOOR --
LOOK, PAN, THIS ISN'T A GOOD TIME. SO WHAT DO YOU --

To: subscriptionseditor@thedailybugle.com

Cc:

Because of your one-sided coverage of Spider-Man I am canceling my subscription to the Bugle.

CBM COLOR GALLERY

VOLUMES, JONAH. VOLUMES.
FINE. WHATEVER. I DON'T HAVE TIME FOR THIS. FIFTY CENTS ON WEEKDAYS, A BUCK ON SUNDAY. I CAN AFFORD THE LOSS.
THANK YOU. GOOD DAY, JONAH.

© 2002 Marvel Characters